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National Endowment for the Arts

Application Guidelines 1983/84 Performance Season

Dance Company Grants

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Application Calendar—Dance Company Grants

Notification of intent to apply	As soon as possible, but no later than February 1, 1982
Application postmark deadline	April 9, 1982
Announcement of grant award or rejection	December 1982
Earliest project beginning dates	
Creativity and Management	September 1, 1983
Performance	December 1, 1982 (for costs related to performances between September 1, 1983 and August 31, 1984)

LATE APPLICATIONS WILL BE REJECTED.

If you are planning to apply for support, send the Endowment your upcoming performance schedule and the Intent to Apply Card found at the back of these guidelines. Please send them as soon as possible, but no later than February 1, 1982, to:

Dance Program/Schedules
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

These Dance Program guidelines have been revised. Please read them carefully.

Preface

The National Endowment for the Arts, an independent agency of the federal government, was created in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and 26 distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies, procedures, and programs, in addition to making recommendations on grant applications.

Statement of the National Council on the Arts on Goals and Basic Policy of the National Endowment for the Arts

This statement of the goal of the National Endowment for the Arts, its role and responsibilities in the artistic life of the nation, is rooted in certain fundamental convictions.

These include the belief that there is a response to the world which may be termed aesthetic awareness, a distinctive perception of the aesthetic dimension of our physical and social environment.

This perception is unique to humankind and has existed as a fundamental part of all human societies from the earliest times. It is through the various arts that this perception of the world is sharpened, enlivened, expressed, and developed as a celebration of life in all its forms.

Cultivation of this awareness is a societal good as it quickens the experience of life and enhances its quality. Thus, the condition of the arts is an appropriate concern of the people and hence a proper concern of government. In recognition of this fact, the National Endowment for the Arts was created.

It is not the intention of this statement to define "art." The term is to be understood in its broadest sense; that is, with full cognizance of the pluralistic nature of the arts in America, with a deliberate decision to disclaim any endorsement of an "official" art and with a full commitment to artistic freedom.

The goal of the Endowment is the fostering of professional excellence of the arts in America, to nurture and sustain them, and equally to help create a climate in which they may flourish so they may be experienced and enjoyed by the widest possible public.

Within this goal there are five basic policies which include the following:

I. Individual Creativity and Excellence

To foster creative effort by individual artists:

A. through support for individuals, including non-institutional ensembles, of high artistic talent and demonstrated commitment to their field within the arts;

B. through support of training and development of individual artists.

II. Institutional Creativity and Excellence

To foster creative effort and the development of excellence in the arts in America:

A. through support of institutions for projects and productions of substantial artistic significance, originality, and imagination;

B. through development of staff resources and through support of service organizations that provide technical and informational assistance to artists and institutions for the pursuit and achievement of standards of professional excellence in the arts.

Statement of the National Council on the Arts on Goals and Basic Policy of the National Endowment for the Arts, continued

III. The Living Heritage

To preserve the artistic birthright of present and future generations of Americans by supporting survival of the best of all art forms which reflect the American heritage in its full range of cultural and ethnic diversity.

IV. Making the Arts Available

To insure that all Americans have a true opportunity to make an informed, an educated choice to have the arts of high quality touch their lives so that no person is deprived of access to the arts by reason of:

- Geography
- Inadequate income
- Inadequate education
- Physical or mental handicaps
- Social or cultural patterns unresponsive to diverse ethnic group needs.

V. Leadership in the Arts

With responsiveness to the needs of the field, to provide leadership on behalf of the arts:

A. through advocacy and cooperation with other governmental agencies, on all matters relating to the arts;

B. through advocacy with private institutions to stimulate increasing support for the arts from the private sector;

C. through exploration of effective ways in which the arts may be used to achieve desirable social ends;

D. through enlargement of the public's knowledge, understanding, and appreciation of the arts.

In carrying out these policies, reliance on the tested principle of review by peer panels is critical. To draw upon the judgment and experience of individual artists and other professionals in the arts—particularly those on the National Council, its committees, and the Endowment panels—is essential to establishing policies and making informed decisions in support of the arts.

The principle that financial support from the Endowment be matched by non-federal monies is also central to the manner in which these policies are carried out. While strongly affirming the value of the matching principle, the Endowment should give careful attention to the needs of developing arts groups of special merit which may not be able initially to adhere fully to the matching principle but are otherwise deemed worthy of support.

Information about the Endowment and its programs is contained in the Endowment's *Guide to Programs* which is available from:

Information Office
National Endowment for the Arts
7th Floor, West Wing
2401 E Street, N.W.
Washington, D.C. 20506

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Introduction

The Dance Program of the National Endowment for the Arts assists professional dance and mime. The program assists individual choreographers, professional dance companies, organizations that present dance, and organizations and individuals providing services to dance. All references to dance and choreography in these guidelines include mime and mime-related activities. This booklet contains guidelines for one funding area within the Dance Program—Dance Company Grants, designed to assist professional dance companies during the 1983-84 season.

These guidelines represent a major change in the way dance companies will apply to and be funded by the Dance Program. "Dance Company Grants" consolidates the former categories, "Grants to Dance Companies" and "The Dance Touring Program." It offers support in two categories: 1) Creativity and Management, including non-performance activities previously eligible under Grants to Dance Companies; and 2) Performance, including touring and residency activities previously eligible under the Dance Touring Program and performance activities previously eligible under Grants to Dance Companies.

This booklet contains information about Dance Company Grants only. Information about other Dance Program categories (Choreographers' Fellowships, Grants to Dance Presenters, Dance/Film/Video, and General Services to the Field) appears in the 83 Dance Guidelines which have already been distributed. In future years, information about all areas will be available in one Dance Program Guideline.

If you have questions, we can be reached at:

Dance Program
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506
202/634-6383

What We Fund

To apply under these guidelines, dance companies must meet the legal requirements on page 8 and usually must have:

- Professional artistic and managerial staff.
- At least 20 weeks of rehearsal and/or performance during the current year and at least 20 weeks during the previous year.
- Been in operation as a professional company for at least five years at the time of application

What We Do Not Fund

- General operating expenses.
- Creation of new organizations.
- Non-professional dance activities.
- Recreational dance ensembles.
- Construction or renovation of buildings or other facilities.

The program generally does not provide support for:

- Student performing groups.
- Purchase of permanent equipment unless rentals would exceed purchase costs.
- Publications other than catalogues and newsletters.
- Foreign travel.

Important Information

The Dance Program is committed to the promotion and support of the highest quality dance activity. The primary criteria for awarding grants are artistic quality and professionalism. Before starting on the application process, applicants are urged to consider carefully whether or not their work has reached a stage of development appropriate for Dance Program support.

Notification of Intent to Apply and Site Visits

Each year, every potential applicant must notify the Dance Program in writing of its intent to apply. Please send the Intent to Apply Card on the back cover of these guidelines and schedules of upcoming performances as soon as possible and no later than February 1, 1982 to:

Dance Program/Schedules
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

The Dance Program will use the schedules to plan site visits by program panelists or consultants. Dance companies should also inform the Dance Program in writing as far in advance as possible of the names and performance schedules of proposed guest choreographers so that their works may be viewed as well. If you have particular performances you would like to have viewed, indicate this on your performance schedule. Be sure to send schedules at least two months prior to the date of the earliest performance. Schedules must include the exact date, time and location of performances, and contact person and telephone number. Please send one copy of the schedule for every month of performances included (e.g. three copies of a schedule covering January–March). All schedule information must be submitted in writing. Only cancellations and changes to schedules already received will be accepted over the phone. Please inform us immediately of cancellations or schedule changes (202/634-6383).

The Dance Program will coordinate all site visits. Please make all requests for site visits in writing directly to the Dance Program and not to panelists or consultants. Panelists and consultants are responsible for viewing only those performances which the Dance Program has specifically requested them to attend.

Though the Program will make every effort to have all applicants' work viewed, scheduling difficulties may make a site visit impossible. In such cases, we may request a film or videotape. Please do not submit a film or videotape without consulting the Dance Program.

Application Deadline and Announcement Dates

Applications must be postmarked no later than April 9, 1982. Notices of grant award or rejection will not be sent before December 1982.

Application Review

After applications are received, they are checked for completeness by the Dance Program staff and then reviewed by the Dance Panel, a rotating committee of experts in the dance field. Following panel review, the National Council on the Arts makes recommendations to the Chairman of the National Endowment for the Arts for final decision. Applicants are then notified.

Information regarding action taken on applications cannot be made available until after the Panel and Council have made their recommendations and the Chairman has reached a decision. Please do not seek information on the status of your application. You will be notified in accordance with the Application Calendar inside the front cover of these guidelines.

Continuing Support

Each year panelists review every applicant on its merits in competition with other applicants in the same area of assistance. An award granted one year does not imply Endowment support for subsequent years.

Final Reports

At the end of the grant period, the Endowment requires final reports from all grantees. If you receive a grant, complete instructions on final reporting will accompany the grant letter.

Dance Company Grants

Creativity and Management

This category is designed to help companies realize projects that best serve their artistic and managerial needs. Applicants may request assistance to strengthen existing or previously supported activities. Proposals for new projects are also welcome.

Project Examples

Support is available to help companies:

- Expand their repertoires through choreography projects: commissioning new works by resident or guest choreographers or restaging existing dances.
- Support paid rehearsal periods for dancers and rehearsal personnel.
- Engage new or pay previously unpaid artistic personnel.
- Engage new or pay previously unpaid administrative personnel or hire management consultants to improve administration and financial stability.
- Offer dance-related travel opportunities for their artistic directors.
- Preserve and document major works through notation, film, or video.
- Experiment in extending the art of dance through film or video.
- Undertake or expand fundraising activities.
- Undertake other projects important to the artistic or managerial development of the company.

Period of Support

Projects should begin between September 1, 1983 and August 31, 1984 and should be completed within 12 months.

Grant Amounts

Grants in this category will generally range from $5,000 to $150,000. All grants must be matched on at least a $1 for $1 basis.

Review Criteria

In reviewing applications, panelists take into account the following factors:

- Artistic quality.
- Organizational stability.
- The merit of the project and the company's ability to accomplish it.
- The ability to raise nonfederal funds.
- The relationship of the requested amount to the company's total budget.
- Regional considerations.

Performance

This category is designed to help companies improve and expand their performance activities at home and on tour; increase their earned income; and improve the cost effectiveness of all of their performance-related activities. Endowment support is intended to assist a company's 1983-84 performance season (September 1, 1983-August 31, 1984). Expenses incurred before, but directly related to, this season may be included as part of the application. For example, funds may be requested for "up front" expenses such as the development of promotional materials: a brochure about the 1983-84 season printed in spring 1983 could be included. Funds may not be requested under these guidelines to help 1982-83 season performances.

Describing Your Performance-Related Activities

The application narrative (Section IV of the application form) should outline briefly the company's plan for the marketing, production, and presentation of all performance activities during the 1983-84 season. Describe your plans in chronological order (for example: September—rehearsal; October—2 week home season at ABC theater; November to February—national tour; etcetera). Include:

- Home performance activities, both presented and self produced.
- Touring activities, both presented and self produced, which may include in-region touring, a second home season, and long-term engagement.
- Marketing, promotion, and sales plans for all performance activities, which may include broadcast quality film/video material.

(Continued on next page)

Performance, Describing Your Performance-Related Activities, continued

Following this outline, state briefly how you plan to use the Endowment funds you are requesting and how this activity fits into your overall planning. (For example: "Funds will be used to hire a marketing consultant to help the general manager plan and develop a promotional package for our regional touring. In this way, we hope to achieve three weeks of regional touring, thereby increasing earned income and length of dancers' contracts.")

Period of Support

Companies should request a period of support starting anytime between December 1, 1982 and September 1, 1983 and generally extending for no more than 12 months. Remember that any activities taking place between December 1, 1982 and August 31, 1983 must be "up front" activities for the 1983-84 season. Companies should give careful consideration to their performance-related needs before setting a period of support.

Grant Amounts

Grants in this category will generally range from $5,000 to $200,000. All grants must be matched on at least a $3 for $1 basis. Matching funds may come from any non-federal source and may include a combination of earned and contributed income. In-kind contributions may not be counted as match in this category.

All expenses for periods of performance plus transportation and promotion costs are allowable. The following costs are **not allowable** in this category:

- Foreign touring.
- Pre-performance rehearsal periods to create new works or restage existing works. (See Creativity and Management.)

Review Criteria

In reviewing applications, panelists take into account the following factors:

- Artistic quality.
- Evidence of the company's commitment to making itself available in live performance to the public at home and/or on tour.
- Organizational stability.
- The merit of the project and its overall impact on the company's stability.
- The company's ability to accomplish the project.
- The company's ability to raise nonfederal funds.
- The relationship of the amount requested to the company's projected performance income and total budget.
- Evidence of the company's commitment to increasing the length of dancers' employment.
- Quality of marketing and promotional plans and materials for all performance activities.
- Past performance history.
- Regional considerations.

NOTE: If a company has had a history of cancelled contracts or unfulfilled commitments, the company will be required to describe what it has done to correct these problems.

Application Information for Organizations

Legal Requirements

By law, the National Endowment for the Arts may support only those organizations that:

- Are tax-exempt.[1] Organizations qualifying for this status must meet the following criteria:

  (1) No part of net earnings may benefit a private stockholder or individual;

  (2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended. A copy of the IRS determination letter for tax-exempt status or of the official document identifying the applicant organization as a unit of either state or local government must be submitted with each application.

- Comply with Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and, where applicable, Title IX of the Education Amendments of 1972. Title VI and Section 504 bar discrimination on the basis of race, color, national origin, or personal handicap in federally assisted projects. Title IX prohibits discrimination on the basis of sex in federally assisted education programs and activities. You must file an "Assurance of Compliance" form with the Grants Office of the National Endowment for the Arts. A form is provided at the back of these guidelines.

- Pay prevailing wages. Organizations must comply with parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations, which specify that organizations must compensate all professional personnel, laborers, and mechanics on Arts Endowment supported projects in accordance with applicable labor standards as recognized by the appropriate union.

[1] Generally speaking, in American Samoa, Guam, the Northern Mariana Islands, and the U.S. Virgin Islands, U.S. tax laws have an application similar to that in the United States. However, in the Commonwealth of Puerto Rico, owing to special income exemptions, the application differs. Nevertheless, in all these areas arts organizations should be aware of their need to obtain tax-exempt status in order to qualify for Endowment support. Applications and inquiries concerning this matter may be made to the Internal Revenue Service's Exempt Organization Office, 31 Hopkins Plaza, Baltimore, Maryland 21201; telephone: 301/762-2590.

To Help Us Gather Information

In connection with Title VI of the Civil Rights Act of 1964,[1] the National Endowment for the Arts is seeking pertinent information and thoughtful advice concerning minority[2] participation in the arts. As part of this effort, we are requesting information from applicant organizations regarding minority involvement at the artistic, administrative, board, and audience/participant level. Specifically, we would be interested in learning about the racial and ethnic composition of communities served by your organization, special programs and services provided to those communities, and the present or proposed membership in any planning or advisory body connected with your organization. In addition, we welcome any ideas or suggestions which might assist efforts to strengthen and expand minority participation in the arts at all levels.

[1] Title VI provides that no person in the United States shall, on the ground of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance.

[2] "Minority" here includes American Indian or Alaskan Native; Asian or Pacific Islander; Black, not of Hispanic origin; Hispanic; other ethnic groups.

Appropriate Union Scale

Although dance companies are not required by the Endowment to be union signatories, they must pay the current effective minimum compensation (including fringe benefits) for Arts Endowment supported projects including rehearsal and performance weeks, as outlined below, unless a variation has been granted by the Department of Labor in accordance with procedures set forth in Part 505.3(b)(2), Title 29, CFR.

American Guild of Musical Artists (AGMA) Scale 1982-83

(Please note that all national dance rates indicated below will be subject to a new collective bargaining agreement to be negotiated with AGMA in spring 1983.)

Weekly Base Rates

The effective minimum weekly compensation (rehearsal and performance) for the period September 1, 1982-August 31, 1983 is as follows:

*New Dancers:	$338
Corps Dancers:	$399
Solo Dancers:	$445
Principal Dancers:	$471

*For definition of "new dancer," see AGMA current national contract form.

Single Performance Rate
The single performance rate for all dancers is $125.00 plus 10 hours of guaranteed rehearsal pay.

Hourly Rehearsal Rate
Hourly rehearsal rates are $17.50 per hour.

Per Diem
In addition to the weekly, per performance, and hourly rehearsal and performance compensation stipulated above, a per diem must be paid to all dancers at the minimum rate of $45 for every day spent outside the city.

Additional Information

Non-AGMA companies that wish to negotiate a rate for their area of the country or type of company may contact AGMA a the following addresses:

Chicago
307 North Michigan Avenue
Chicago, Illinois 60601
312/372-8081

Los Angeles
1625 West Olympic Boulevard
Suite 805
Los Angeles, California 90015
213/385-3071

New England
11 Beacon Street
Boston, Massachusetts 02108
617/742-0208

New Orleans
34 San Jose Avenue
New Orleans, Louisiana 70121
504/835-4180

New York
1841 Broadway
New York, New York 10023
212/265-3687

Northwest
15250 Southeast 43rd Court
#301 Bellevue
Seattle, Washington 98006
206/643-4082

Philadelphia
1001 Lafayette Building
5th & Chestnut Streets
Philadelphia, Pennsylvania 19106
215/925-8400

San Francisco
100 Bush Street, Suite 1500
San Francisco, California 94104
415/986-4060

Texas
4745 Shands Drive
Mesquite, Texas 75149
214/279-4720

Washington, D.C.
Suite 210
Chevy Chase Center Building
Washington, D.C. 20015
202/657-2560

10 **Methods of Funding**

Two types of grant funds are available to organizations applying under these guidelines: Program Funds and Treasury Funds. They are both explained below.

NOTE: As the Treasury Fund method of funding has changed from previous years, applicants should read that section carefully.

Program Funds

Program Fund grants to organizations usually must be matched at least dollar-for-dollar by nonfederal funds. Applicants must show (in Section X of the Organization Grant Application Form) that at least half the cost of the project will be met by the applicant. Anticipated sources of matching funds must be identified. Budgeted funds, as well as newly raised funds, generally may be used to match the Endowment grant.

Treasury Funds

Treasury Fund grants, designed to help applicants increase or sustain nonfederal contributions, generally must be matched with at least three nonfederal dollars for each federal dollar. They are not available for projects or in amounts different from those specified in the regular guidelines for each program.

The process of applying for and receiving Treasury Fund grants is similar to that for Program Fund grants. The amount requested from the Endowment, however, may not exceed 25% of the total project cost. Additionally, release of the federal funds is contingent upon an applicant's securing, and documenting for the Endowment, private donations at least equal to the amount of federal funds.

In the past, Endowment Treasury Fund grants were made up of one half federal funds and one half private donations. The private donations were actually made to the Endowment, restricted for the use of the applicant organization. Now, donations may be made directly to the applicant, and documented for the Endowment in accordance with instructions that will accompany the grant award letter. Beginning in fiscal year 1982, the Endowment's Treasury Fund grants will be federal funds only. (In some cases, gifts may still be made directly to the Endowment on behalf of a specific organization or program.)

Organizations applying for a Treasury Fund grant should so indicate in Section VII of the Organization Grant Application Form. If the applicant is recommended for a Treasury Fund grant, the Endowment funds will be released only upon receipt at the Endowment of documentation that the organization has secured a pledge or donation for private funds at least equalling the federal monies. The Endowment Treasury Fund grant (all federal funds) must be matched at least dollar-for-dollar by this documented pledge or donation to the grantee organization; the "doubled" amount (½ federal funds; ½ private gift) must in turn be matched at least dollar-for-dollar by the grantee, from earned or other contributed income or a mixture of both.

For example:

Regular Treasury Fund Grant of $20,000

Donor's restricted gift to applicant recommended for a grant	$20,000
Amount released from Treasury Fund and total Endowment grant	$20,000
Additional matching funds	$40,000
Minimum total project cost	$80,000

(Continued on next page)

Combination Grant: Program and Treasury Funds

Applicants may also request a grant using a combination of Program and Treasury Funds. For example:

Combination Grant of $30,000 (Treasury Funds—$10,000; Program Funds—$20,000)

Donor's restricted gift to applicant recommended for a grant	$10,000
Amount released from Treasury Fund and Treasury Fund portion of grant	$10,000
Additional funds to match Treasury Fund portion of grant	$20,000
Program Fund portion of grant	$20,000
Funds to match Program Fund portion of grant	$20,000
Minimum total project cost	$80,000

Organizations interested in applying for a Treasury Fund or Combination Grant are urged to contact the Dance Program before applying.

How to Apply for Dance Company Grants

All dance company applicants should submit one application package containing all required materials. Companies applying under both Creativity and Management and Performance must include a separate application form NEA-3 Rev. (3 copies each) for each category. Companies should submit only one set of all other required materials whether applying in one or both categories. All material must be provided each year. Address the application package to:

Grants Office/DAN
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

Please send materials in the order outlined below.

1. **Three** copies of Organization Grant Application Form NEA-3 (Rev.) **for each category.** All copies must be typed, signed, and dated. One copy of each form should be the original. See page 14 for detailed instructions on completing this form. Blank forms follow those instructions.

   All budget information on the application form should reflect the total of all costs directly related to the project(s) for which you are requesting support. A company's request under the Performance category is regarded as a single project. Creativity and Management projects, however, will be reviewed individually. If you are requesting support for more than one Creativity and Management project, you must attach to the application form a separate, detailed budget for each project. (All applicants must also submit the Budget Summaries Form, Item 5 below.)

2. If applying under Creativity and Management, materials outlined under "Special Application Requirements for Creativity and Management Projects" beginning on page 12.

3. If applying under Performance, materials outlined under "Special Application Requirements for Performance Projects" beginning on page 14.

NOTE: All companies should include only one set of the following items (4-16) even if they are applying under both Creativity and Management and Performance.

4. The completed Supplementary Information Sheet on page 25.

(Continued on next page)

How to Apply for Dance Company Grants, continued

5. The completed Budget Summaries Form on page 26. A company's request under the Performance category should be treated as one project and entered in the first column on this form. All Creativity and Management projects should be listed separately in priority order as they appear on the application form.

6. A financial statement, audited where possible, for the most recently completed fiscal year.

7. The company's operating budgets for fiscal years 1982, 1983, 1984, and 1985.

8. A one-page narrative providing a brief description of the organization and its goals and objectives.

9. A list of the artistic and administrative staff and board of directors.

10. Biographical sketches of the company's artistic director and chief administrator.

11. A list of the company's repertoire.

12. A performance schedule for the company's current (1981–82), upcoming (1982–83), and projected (1983–84) seasons, broken into weeks of engagements and number of performances at home and on tour. Include, wherever possible, names and locations of presenting organizations.

13. A list of the Arts Endowment grants awarded through programs other than Dance over the past two years, and a list of applications currently pending in other Endowment programs.

14. The Internal Revenue Service determination letter for tax-exempt status.

15. The Assurance of Compliance Form on page 27. All applicants must submit a completed form whether or not one has been submitted previously.

16. Three copies of any overdue final reports on previous Dance Program grants. If the activity supported by an Endowment grant is still going on at the time of application, submit one copy of a brief interim report.

Special Application Requirements for Creativity and Management Projects

Companies may submit only one application per year. You may request support for more than one project on the same application form. In such cases, Section IV of the form (Summary of project description) should summarize briefly each project for which you are requesting support. Projects should be numbered and listed in priority order. Additional information on each project may be provided as supporting material.

In addition to the items listed above, other materials are required for certain types of proposed projects. Please review this section carefully and be sure to incorporate all relevant material into your application package.

Special application requirements for choreography projects:

In the "Summary of project description" section of your application form, include:

- Names of choreographer, composer, and designer.
- Number of dancers.
- Dates of rehearsal.
- Projected date and place of premiere.

For any project involving a choreographer not permanently associated with your company, include with your application a letter of intent from the choreographer. The letter should outline the project, fee, rehearsal dates, and travel arrangements.

(Continued on next page)

Special application requirements for projects involving the hiring of artistic or managerial personnel other than dancers:

Your application package should include:

- Resume of the person to be hired for the position.
- A letter of intent signed by the person to be hired and by the company's management. The letter must specify the position and salary.

If the dance company does not know these details at the time of application, it may provide them later. The Endowment, however, will not disburse any funds before this information is provided.

Companies which have previously received a grant for artistic or management personnel should also include as part of their application package a statement noting the year of the grant, the type and title of the position funded, and whether the position was continued after the grant period.

Special application requirements for projects involving film or video:

In the "Summary of project description" section of your application form, specify the intended use of the film or videotape.

Your application package should include:

1. Resume for the project's producer, director, and video- or filmmaker.
2. A breakdown of artist fees, where applicable.
3. Letters of intent from participants not permanently associated with the applicant. Each letter should specify the fee and describe how, when, and where the person will participate.
4. A list and description of film or video equipment to be used on this project. Applicants may request funds to purchase equipment where rentals would exceed the purchase price.
5. A sample of video or film work by the video- or filmmaker involved in the project. The sample should be closely related in content and treatment to the work proposed in the application.
6. A film or video sample of the participating choreographer's or dance company's work.

Sample films may be 16mm optical, magnetic, or double system, Super-8 magnetic or double system; films should be loaded on standard projection reels, heads out. Videotapes may be ½" open reel, ¾" cassette, Betamax, or VHS cassette. We do not have the facilities to screen 35mm film, 1" or 2" videotape, or video discs.

Label each film or tape with the name of the applicant and the film- or videomaker, the title and date of the work, and a brief synopsis of the work. Indicate a segment of approximately 15 minutes in length that you would like the Dance Panel to screen.

Applicants with questions on the submission of sample works are urged to call the Dance Program. Applications submitted without a sample work will not be considered for funding unless the applicant has received a waiver of this requirement from the Dance Program.

A copy of film or video work assisted by the Endowment must be sent to the Library of Congress, the Dance Collection of the New York Public Library, and the National Endowment for the Arts. Be sure to allow for the cost of these three prints when computing your application budget.

NOTE: While sample film and video material will be returned by mail following panel review, the Endowment cannot be responsible for any loss or damage.

Special Application Requirements for Performance Projects

Companies may submit only one application per year for a single project which includes all planned performance activities at home and on tour. All budget information on the application form should reflect the total of all allowable costs directly related to your performance activities.

Companies should also submit:

- Detailed budgets for the current (1981-82), upcoming (1982-83) and projected (1983-84) seasons for: 1) home and in-region touring and performance activities; 2) performances away from home, including touring, second homes, and long term engagements. Budgets should include performance related expenses, earned income and contributions. Show also the number of dancers, technical staff, and management staff and their salary ranges.
- The company's marketing plans and samples of marketing, sales, and promotional materials.

Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)

These instructions are keyed to the numbered sections of the application form found immediately following.

I. **Applicant organization.** The name as provided here must be identical to the legal name in the IRS determination letter for tax-exempt status or in the official document identifying the organization as a unit of either state or local government. Please be sure to include the company's popular name, if different from the legal name, address, city, state, and name of artistic director.

II. **Category under which support is requested.** Please indicate the appropriate category by checking one of the following at the top of the application:

Creativity and Management
Performance

III. **Period of support requested** is the span of time necessary to plan, execute, and close out the proposed project. Generally the Endowment limits its financial participation in any project to 12 months or less.

IV. **Summary of project.** If you are applying for a Performance project, refer to "Describing Your Performance-Related Activities" on page 6 for information to be included here. If you are applying under Creativity and Management, specify clearly the individual projects for which funds are requested. Also check the Special Application Requirements for your category(ies) for information to be included here.

If additional space is needed, summarize all activities for which you are requesting support in Section IV and provide more detailed information on attached pages. You may attach up to three additional 8½" × 11" pages to the application form.

V. **Estimated number of persons expected to benefit from this project** is the total audience members, participants, students, or others (excluding employees and performers) who are anticipated to benefit directly.

VI. **Summary of estimated costs** is a recapitulation of direct costs and indirect costs as shown on the second and third pages of the application form. See instruction IX for further explanation.

(Continued on next page)

VII. Total amount requested from the National Endowment for the Arts. The amount requested should be rounded to the nearest $10.

If you are applying under Creativity and Management, the amount shown here should not be more than 50% of the Total Project Costs in Section VI. If you are applying under Performance, the amount shown here should not be more than 25% of the Total Project Costs. If you are applying for a Treasury Fund grant, read carefully the information on page 10. The Treasury Fund method has changed from previous years.

VIII. Organization total fiscal activity.

A. **Expenses** should include Arts Endowment projects funded and anticipated.

B. **Revenues, grants, & contributions** should include Endowment grants received and anticipated.

IX. Budget breakdown of summary of estimated costs.

A. **Direct costs** are those which can be specifically identified with the project.

1. **Salaries and wages** must be estimated at rates not lower than the prevailing minimum compensation as set out in the Code of Federal Regulations. Copies will be sent on request. Fringe benefits may be included here only if not included as indirect costs.

2. **Supplies and materials** include consumable supplies, raw materials for the fabrication of project items, and items costing less than $500 with an estimated useful life of less than two years.

3. **Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and all travelers use transportation costing no more than air coach accommodations. Foreign travel, if any is intended, must be specified in this section. Foreign travel is not an allowable cost in the Performance category.

4. **Permanent equipment** includes purchased equipment costing $500 or more with an estimated useful life of two years or more. Written justification should include a brief description of the items. The Endowment has a general policy against support of capital improvements and major construction. The Dance Program generally does not support the purchase of permanent equipment unless rentals would exceed purchase costs.

5. **Fees for services and other expenses** includes consultant and artist fees, honoraria, contractual services, rental of space or equipment, photocopying, telephone, postage, and transportation of items other than personnel. With consultant and artist fees, honoraria, or contracts for personal or professional services, please specify number of persons and applicable fee, rate, or amount of each. Do not include entertainment, fines and penalties, bad debt costs, contingencies, or costs incurred before the beginning of the official grant period.

B. **Indirect costs** are those costs incurred for common or joint objectives and not readily assignable to specific activities. They may be computed by the application of an indirect cost rate established as a result of negotiation with the National Endowment for the Arts Audit Office, 2401 E Street, N.W., Washington, D.C. 20506 or another federal agency.

(Continued on next page)

X. **Contributions, grants, and revenues.** The Arts Endowment generally requires each applicant to obtain at least half (three-fourths in the case of Performance requests) the total cost of each project from nonfederal sources.

Specify all sources of matching funds.

A. **Contributions:**

1. **Cash** donations anticipated for this project, and

2. **In-kind contributions** at the fair-market value of essential items that are wholly or partially consumed on the project. In-kind contributions must also be reflected in the total project cost. Generally, in-kind contributions may not be used to match Dance Program grants.

B. **Grants** include all or a pro rata share of anticipated grants either wholly or partially restricted for use on this project. (Do not include the grant requested by this application.) A grant is generally characterized by written authority to spend up to a specified amount of money for a specified purpose.

C. **Revenues** include all other funds, regardless of source, expected to be used on this project.

XI. **State Arts Agency notification** urges each applicant to advise his or her state arts agency that this application is being made.

XII. **Certification** must be signed by an official of the applicant organization with legal authority to obligate the organization.

Dance Company Grants

Organization Grant Application Form NEA-3 (Rev.)

This application form must be submitted in triplicate and mailed to: Grants Office/DAN
National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

I. Applicant (name, address, zip)

Artistic Director _____

II. Category under which support is requested:

☐ Creativity and Management

☐ Performance

III. Period of support requested:

Starting _____
month day year

Ending _____
month day year

IV. Summary of project description (See instructions for your category for information to be included)

V. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

	Total costs of project (rounded to nearest ten dollars)
A. Direct Costs	
Salaries and wages	$
Fringe benefits	
Supplies and materials	
Travel	
Permanent equipment	
Fees and Other	
Total direct costs	$
B. Indirect costs	$
Total project costs	$

VII. Total amount requested from the National Endowment for the Arts $ _____
(Please check if you are applying for a Treasury Fund grant ☐; If you are applying for a combination grant (Treasury and Program Funds), how much of your request is Treasury: $_____; Program: $_____.)

VIII. Organization total fiscal activity

	Most recently completed fiscal period Fiscal year ending (month year)	Estimated for current fiscal period Fiscal year ending (month year)	Projected fiscal year for which you are applying Fiscal year ending (month year)
A. Expenses	1. $	2. $	3. $
B. Revenues, grants, & contributions	1. $	2. $	3. $

IX. Budget breakdown of summary of estimated costs

18

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount $

Total salaries and wages $ _____

Add fringe benefits $ _____

Total salaries and wages including fringe benefits $ _____

2. Supplies and materials (list each major type separately)

	Amount $

Total supplies and materials $ _____

3. Travel

Transportation of personnel

No. of travelers	from	to	Amount $

Total transportation of personnel $ _____

Subsistence

No. of travelers	No. of days	Daily rate	$

Total subsistence $ _____

Total travel $ _____

IX. Budget breakdown of summary of estimated costs (continued) 3

4. Permanent equipment (list each item separately)

	Amount $

Total permanent equipment $ _____

5. Fees for services and other expenses (list each item separately)

	Amount $

Total fees and other $ _____

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency — Amount

Rate _____ % Base $_____ $ _____

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash

	Amount $

2. In-kind contributions (list each major item)

Total contributions $ _____

B. Grants (do not list anticipated grant from the Arts Endowment)

	Amount $

Total grants $ _____

C. Revenues

	Amount $

Total revenues $ _____

Total contributions, grants, and revenues for this project $ _____

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? _____ yes _____ no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature x _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Signature x _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Project director

Signature x _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

*Payee (to whom grant payments will be sent if other than authorizing official)

Signature x _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

*If payment is to be made to anyone other than the grantee, it is understood that the *grantee* is financially, administratively, and programmatically responsible for all aspects of the grant and all reports must be submitted through the grantee.

BE SURE TO CHECK THE "HOW TO APPLY" SECTION ON PAGE 11 FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:
The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

Dance Company Grants

Organization Grant Application Form NEA-3 (Rev.)

This application form must be submitted in triplicate and mailed to: Grants Office/DAN
National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506

I. Applicant (name, address, zip)

Artistic Director _____

II. Category under which support is requested:

☐ Creativity and Management

☐ Performance

III. Period of support requested:

Starting _____
month day year

Ending _____
month day year

IV. Summary of project description (See instructions for your category for information to be included)

V. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

	Total costs of project (rounded to nearest ten dollars)
A. Direct Costs	
Salaries and wages	$
Fringe benefits	
Supplies and materials	
Travel	
Permanent equipment	
Fees and Other	
Total direct costs	$
B. Indirect costs	$
Total project costs	$

VII. Total amount requested from the National Endowment for the Arts $ _____
(Please check if you are applying for a Treasury Fund grant ☐; If you are applying for a combination grant (Treasury and Program Funds), how much of your request is Treasury: $_____; Program: $_____.)

VIII. Organization total fiscal activity	**Most recently completed fiscal period** Fiscal year ending month year	**Estimated for current fiscal period** Fiscal year ending month year	**Projected fiscal year for which you are applying** Fiscal year ending month year
A. Expenses	1. $	2. $	3. $
B. Revenues, grants, & contributions	1. $	2. $	3. $

11 IX. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount $

Total salaries and wages $ _____
Add fringe benefits $ _____
Total salaries and wages including fringe benefits $ _____

2. Supplies and materials (list each major type separately)

	Amount $

Total supplies and materials $ _____

3. Travel

Transportation of personnel

No. of travelers	from	to	Amount $

Total transportation of personnel $ _____

Subsistence

No. of travelers	No. of days	Daily rate	$

Total subsistence $ _____
Total travel $ _____

IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment (list each item separately)

	Amount $

Total permanent equipment $ _____

5. Fees for services and other expenses (list each item separately)

	Amount $

Total fees and other $ _____

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Amount

Rate _____ % Base $_____ $ _____

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash

	Amount $

2. In-kind contributions (list each major item)

Total contributions $ _____

B. Grants (do not list anticipated grant from the Arts Endowment)

	Amount $

Total grants $ _____

C. Revenues

	Amount $

Total revenues $ _____

Total contributions, grants, and revenues for this project $ _____

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XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? _____ yes _____ no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature x _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Signature x _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Project director

Signature x _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

*Payee (to whom grant payments will be sent if other than authorizing official)

Signature x _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

*If payment is to be made to anyone other than the grantee, it is understood that the *grantee* is financially, administratively, and programmatically responsible for all aspects of the grant and all reports must be submitted through the grantee.

BE SURE TO CHECK THE "HOW TO APPLY" SECTION ON PAGE 11 FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE.

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Dance Program Supplementary Information Sheet

Legal Name of Organization: _____

Popular Name, if different from Legal: _____

	1981-82	Estimated for 1982-83	Projected for 1983-84
1. Total operating budget:	$	$	$
2. Earned income:	$	$	$
3. Earnings gap (difference between operating budget and earned income):	$	$	$
4. Accumulated deficit (if any):	$	$	$
5. Total contributed income: (Please give amounts for each type)			
Individual contributions:	$	$	$
State contributions:	$	$	$
Municipal contributions:	$	$	$
United Arts Fund (if any):	$	$	$
National Endowment for the Arts grants:			
(Specify Program(s) giving grants)			
_____	$	$	$
_____	$	$	$
_____	$	$	$
Corporations: _____	$	$	$
_____	$	$	$
_____	$	$	$
_____	$	$	$
Foundations: _____	$	$	$
_____	$	$	$
_____	$	$	$
Other Sources: _____	$	$	$
_____	$	$	$
6. Length of season in weeks:	_____	_____	_____
Number of home season performances:	_____	_____	_____
Number of touring performances:	_____	_____	_____
7. Number of rehearsal weeks:	_____	_____	_____
8. Number of dancers:	_____	_____	_____
9. Ticket prices—Subscription:	$ _____	_____	_____
Individual:	$ _____	_____	_____
Discount (Student, Senior Citizen, Handicapped, etc.):	$ _____	_____	_____

Dance Program
Budget Summaries for 1983-84

This form must be completed by all applicants. If you are applying under the Performance category, your entire request should be treated as one project and entered in the first column below. If you are applying under Creativity and Management, provide separate budget figures for each project. List projects in priority order; make sure the number at the top of the column corresponds with the number of each project in Section IV. of the application form. Budget figures should relate to your own fiscal year covering the 1983-84 season. (Creativity and Management applicants requesting support for more than one project must also provide a separate, detailed budget for each project.)

Legal Name of Applicant: _____
Artistic Director: _____
Administrative Director: _____
Dates of Applicant's 1982-83 fiscal year: _____

	All Performance Activities	Creativity and Management				Total of Application Budgets	Total Fiscal Budget for 1983-84	Total Fiscal Budget for 1982-83
		Project 1	Project 2	Project 3	Project 4			
Expenses								
Salaries and Wages								
Fringe Benefits								
Supplies and Materials								
Travel								
Permanent Equipment								
Fees and other								
Indirect Costs								
Total Expenses								
Income								
Contributions								
Cash								
In-kind								
Grants								
Revenues								
Total Income								
Amount Requested from Endowment							_____ % Amount requested as a percent of 1983-84 expenses	

Assurance of Compliance with National Endowment for the Arts Regulations under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and Title IX of the Education Amendments of 1972

_____ (hereafter called the "Applicant") **Hereby Agrees** that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794) and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) and all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, and Title IX prohibit discrimination on the basis of race, color, national origin, handicap, or sex in any program or activity receiving Endowment support. The Applicant **Hereby Gives Assurance** that it immediately will take any measures necessary to comply.

This assurance shall obligate the Applicant for the period during which the federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and that the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below.

_____

Applicant

_____

Applicant's mailing address

_____

_____

_____

By (President, Chairman of the Board, or comparable authorized official)

_____

Dated

Assurance Explanation

Title VI of the Civil Rights Act of 1964 provides that no person in the United States shall, on the grounds of race, color or national origin, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any program or activity receiving federal financial assistance. Section 504 of the Rehabilitation Act of 1973 provides for non-discrimination in federally assisted programs on the basis of handicap. Subject to certain exceptions, Title IX of the Education Amendments of 1972 prohibits the exclusion of persons on the basis of sex from any education program or activity receiving federal financial assistance.

As a condition to approval of a grant, Arts Endowment regulations require all organizational applicants to execute the "Assurance of Compliance" form, whether or not a comparable form has been filed with another agency.

The Applicant referred to in the form is the organization itself, whose chief executive officer or comparable official should sign. The name and title of the organization and of the official should be typed on the form. The signed original should be returned with other required materials to the Arts Endowment's Grants Office. It should be noted that signing this form indicates a commitment to comply with the three statutes referred to herein.

☆ U.S. GOVERNMENT PRINTING OFFICE: 1981 — 341-641/123

Please complete the reverse side of this card.

cut here

cut here

National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

Official Business

Postage and
Fees Paid
National Endowment
for the Arts

Date Received _____
Seen by _____ Date _____

cut here

83/84 Dance Company Grants **Intent to Apply Card**

Please complete this card and send it with your 1982-83 performance schedule to the Dance Program upon receipt of these guidelines or by the Intent to Apply date noted on the Application Calendar. Be sure to separate this card from the Application Acknowledgment Card below.

Name of Applicant

Contact (if company)

Address

Phone No.

Please check the category or categories under which you plan to apply:

☐ Creativity and Management
☐ Performance

83/84 Dance Company Grants **Application Acknowledgment Card**

(To Be Sent With Application)

Please address the reverse side of this card and enclose it with your application. This is to acknowledge receipt of your application to the Dance Program of the National Endowment for the Arts.

In all future inquiries please refer to your application number which is:

Application Number—Arts Endowment Use Only Date

National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506

Official Business

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U.S. MAIL